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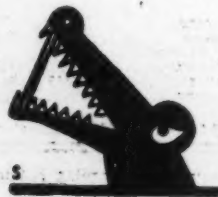
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Contents

Craig and the Marionette Theater	Cleve Haubold	3
The Salsburgs Said "No"!	Bill Schurling	6
David Lane		8
Puppet Theater in the Round	Bob Baker and Altan Wood	9
Message from the President	Romain Proctor	11
Puppet Parade		12
Christmas Time		12
Bob Baker Productions		12
Nativity		21
Reaction		21
Bob Longfield		21
Mr. Cody's Christmas Gift	Edna B. Hammond	22
New Membership Honor Roll		23
The Workshop 1958	George Merten	24
Let's Grow Up	E. Val Uation	25
Correction		26
Punch's Mail Box	Rod Young	27
Cover Design	Doug Anderson	



Craig and the Marionette Theater

Cleve Haubold

PART I

From just after the turn of the century to the mid-thirties Gordon Craig studied, theorized, wrote and designed for all phases of the theatre. Dissatisfied with the cluttered, over-ornate styles of scenic design, and of acting, he tried to bring a simplified, more truthful theatre out of what he considered the hodge-podge of the nineteenth century. In his search for what was theatrical, he turned to the marionette, both as an art form in itself, and as a pattern for the reforms he advocated in the theatre.

Craig found the human actor's techniques distracting and insufficient for the theatre he envisioned. In one of his many outspoken discussions of theatre art in *THE MASK* he pointed up the failings of the actor:

"Acting is not an art. It is therefore incorrect to speak of the actor as an artist. For accident is an enemy of the artist... Art arrives only by design. Therefore in order to make any work of art it is clear we may only work in those materials with which we can calculate. Man is not one of these materials.

"The whole nature of man tends toward freedom; he therefore carries the proof in his own person, that as material for the theatre he is useless. In the modern theatre, owing to the use of the bodies of man and woman as their material, all which is presented there is of an accidental nature. The actions of the actor's body, the expression of his face, the sounds of his voice, all are at the mercy of the winds of his emotions; these winds which must blow forever round the artist, moving without unbalancing him."

In this same article, Craig dismisses the actor as less than adequate for the

art of the theatre with this precept: "Art... can admit of no accidents. That then which the actor gives us, is not a work of art; it is a series of accidents."

Since Craig felt that the actor, as he then showed himself was inadequate as the art material of the theatre, he turned to the marionette. Glenn Hughes in *THE STORY OF THE THEATRE* summarizes Gordon Craig's attitude in this way: "The marionette is a true art material, for its is subject only to the will of the director." Craig adds: "Say artist—for directors may be anyone, and I don't mean anyone—I mean sensitive artists who can express themselves by means of the marionette... and I repeat, not Signor Podrecca's (Italian puppeteer whose work Craig deplored) absurd kind. I mean dead-serious things, which cannot possibly please Europe and America till Europe and America become a little less sophisticated—and quieter in the presence of any manifestation of art."

Craig recommended the marionette as the art material for the theatre because of the twin virtues of the puppet: silence and obedience. After damning the human actor as inappropriate for the stage, Craig made his case for the strengths of the marionette.

"There is only one actor... nay one man... who has the soul of the Dramatic poet and who has ever served as true and loyal interpreter of the Poet. This is the marionette. So let me introduce him to you.

"The Marionette through his two virtues of obedience and silence leaves to his sons a vast inheritance. He leaves to them the promise of a new

art... because of them he has been able to avoid that appalling crime of exhausting the stock. Born of word, and the lover of wood, he is content to obey his nature and remain wooden. Others can be as great as he,... He always leaves much to be desired: a great being therefore."

When Craig turned to the marionette as the key figure in his fight to correct what he felt were the mistakes and short-comings of the theatre, he studied the marionette in two ways; first, as an art form in itself, worthy of the time and effort given to it; and second, as teachers and models for the theatre.

In 1812, *THE MASK* carried this too modest announcement: "We intend to form a Society of the Marionette. Mr. Gordon Craig has consented to act as President of the Society."

The announcement added: "The Marionette can never die and we do not intend to be guilty of the impertinence of believing that we can add to the centuries that are before him. All those that love the Marionette know that he is immortal. All we desire to do is let his influence drift northwards (from Italy)."

Craig went into great detail, both in extolling the many virtues he found in the marionette art, and in trying to promote the proper use of the marionette. To a friend he wrote, "If you wish to write dramas, write them for marionettes. But you must first study the marionettes. If you do so, you will find they are more interesting than men or the ants."

Although most of Craig's energies were devoted to stringed puppets, he included all the inanimate figures, from idols to rag-dolls under his heading of marionette, even the usually less esteemed guignol or hand-puppet of the Punch-and-Judy variety. Of the guignols of Pierre Pousette, he wrote, "THE GUIGNOL, although of a later and rather more common species, is still a marionette, and direct descendant of the great and ancient race. If

you possess a natural aptitude you may, possibly, with some years hard work learn to manage these figures with facility."

And Gordon Craig did not confine his studies merely to the theoretical uses of the marionette. From time to time he gave specific and useful advice on the operation of these little figures. He tells where marionettes may be purchased in Italy in 1912, and gives detailed plans for the construction of a marionette theatre. In the manipulation of marionettes, he advises, "Don't get it into your head that they want to be giggled (sic) up and down; they don't appreciate much movement. Take my advice and let them rest;... In short, waste your time, but not your energy with them and see what happens."

At times it is difficult to tell whether Craig is speaking literally of the marionettes, or is veiling his advice for the man-sized theatre in terminology of the puppets. He says, "Your figures should be about six inches high for out-of-door scenes; for indoor scenes, Palaces, let the figure be six inches and for Cottages twelve inches or a little more. Man is always really greater or smaller; things don't change, but let man change even as he changes in the real world."

Craig considered the art of the marionette as one that could not be learned quickly, and which could not be mastered except by those with an inborn talent for acting the little figures. He cautions, "Now it is no one but a born actor who can really properly understand a puppet: So that while others may test their hand at the craft, only those of them who are born actors will be masters of this craft."

Craig's own work in the marionette theatre had as its object, not a finished performance with the puppets, but an understanding, not only of the marionettes themselves, but of the elements which give them their eternal magic, those elements that could have mean-

ing in the larger theatre of man.

Helen Joseph describes Craig's work with marionettes in some interesting detail in her **BOOK OF MARIONETTES**:

"He (Craig) has assembled a veritable museum of marionette and shadow play material from all over the world. Pictures of some parts of his collection appear regularly in **THE MARIONETTE**. There are also delightful puppet plays appearing in this. But this is not all.

"With the marionette used as a sort of symbol, Mr. Craig has been conducting research into the very heart of dramatic verities, and producing dramatic formulas which should apply on any stage at any time. He has invented his marionettes to express dramatic qualities which he deems significant, and in his puppets he has attempted to eliminate all other disturbing and unnecessary qualities. Thus he creates little wooden patterns or models for his artists of the stage, and he applies in actual usage Goethe's maxim: 'He who would work for the stage... should leave nature in her proper place and take careful heed not to have recourse to anything but what may be performed by children with puppets upon boards and laths, together with sheets of cardboard and linen.'

At the beginning of his experiments with marionettes Mr. Craig and his assistants constructed one large and extremely complicated doll which was moved on grooves and manipulated by pedals from below, with a small tell-tale (evidently a pep-hole through which the operator could watch the puppet) to indicate to the operator the exact effect produced. But this marionette was not satisfactory for Mr. Craig's purposes."

In seeking the "dramatic verities" embodied in the marionette, Craig seems to have discovered that a complexity of wires, strings and pedals can be as limiting to a marionette as he had found wanton emotions hinder-

ing to a mere human actor.

"He then directed his energies in an exactly opposite direction, toward simplification. The result was small, but very impressive dolls, carved out of wood and painted in neutral colors,—the color of the scenes in which they moved, to allow for the fullest and most variable effects produced by lighting. Most interesting too, is the manner in which Mr. Craig applied his theories concerning gesture with these little puppets. Each marionette was allowed to make one or two gestures,—no more. But these gestures had to be exact, invariable, and the perfect indication of whatever meaning they were intended to convey. Before inventing the action of a puppet Mr. Craig would study, for days or weeks, watching various people making the movement and expressing the emotion he desired to portray. Then he would extract from these observations the general and essential qualities of this particular gesture; all else, due to the peculiarities of individuals, was left out as irrelevant for the stage. Hence when Mr. Craig's puppet moves, it moves simply, significantly and—one more essential—surely. For nothing is left to chance. The gesture, once selected, is produced with infinite care and is made invariable. No whim of the manipulator, no accident of chance, can alter it. One motion of the finger operates the figure, and the result is assured."

How Craig was able to eliminate the mortal vagaries of the poor puppeteer whose efforts move the marionette, we do not know.

From his experimentation, Gordon Craig's high estimation of the abilities of the marionette were evidently fulfilled. He discovered, or confirmed his beliefs that, "Now the puppet can act Hero—God—idea—butcher—vegetarian—bloke and Devil... the Heroic and the mean and the in-between."

(To be continued in the next issue)

The Salzburgs Said "No"!

By Bill Schuring, Director
The Pied Piper Puppeteers
Waldwick, New Jersey

Magic and mystery! How little of it we find in puppetry today. How very few showmen continue to be loyal to a tradition which helped preserve trade secrets for so many centuries, thus insuring the status of the puppeteer as a true artist in magic; a magician of a very special sort; a merchant of dreams!

I am speaking here of a problem which all puppeteers should resolve at the outset of their careers, namely: Should we allow audiences to file backstage after our performances or should we follow an ancient closed door policy and keep our secrets to ourselves?

My own conviction is that we should not allow the spectators to explore behind the scenes. There are at least three sound reasons for this: (1) Because anyone who has really been impressed and enchanted by your production does not really want to be disenchanting by being exposed to the mechanics of it. Better leave his curiosity unsatisfied. The glowing memory of your performance may last him for a life time. (2) The more the public learns about puppet technology in general, the less magical, mysterious and plain awe inspiring puppetry will become. (3) Your competitors may want to steal some of your quite original and ingenious ideas.

I first gave serious thought to these matters about five years ago, long after I had begun producing marionette plays. We had always generously encouraged our audiences to visit us backstage after the final curtain. In those days we considered it good public relations. We would not have had it otherwise. But something happened which changed my mind

about the wisdom of such friendly hospitality.

The incident occurred one evening at the Brooklyn Academy of Music in New York where I attended a performance given by the Salzburg Marionette Theatre of Salzburg, Germany then touring the United States and South America. An all Mozart program was featured which included, beside their famous rendition of "Don Giovanni," a delightful little ballet fantasy inspired by Mozart's "Eine Kleine Nacht Musik." I was most intrigued and captivated by this production. The stage was filled with tiny, golden elfin creatures flying about a pair of young lovers, playing puckish pranks upon them, darting and leaping capriciously among the oversized flowers. It was all so light and airy, lacelike and so truly Mozartian. The figures were delicately and beautifully wrought, the setting and the lighting quite unworldly; the timing and manipulation brilliant. A genuine work of art, I felt. The sort of experience which only the best theatre can offer to the senses; a production of elfin delicacy and charm!

My mind was filled with questions afterward. How had they done it? Did they work from six bridges or only two? How big were the figures? What sort of controllers were used? How many people were operating? What sort of joints did the marionettes have? Had every movement, every position, each step been choreographed in advance or had it all been done rather impromptu? These were only a few of the questions playing my mind.

As the houselights came up, I made

my way backstage in the hope of meeting the company and particularly its brilliant director. I would ask to be shown backstage so that I might examine certain things and ask some of my questions. At the stage entrance I met a flock of people who were equally enthusiastic about the show and likewise curious about how the Salzburgs had obtained some of their effects. A few of them, I soon learned, were puppeteers like myself. Then, suddenly, a very solemn looking gentleman appeared at the door. "May we go behind the scenes and see the marionettes?" we asked almost in unison. The man shook his head negatively. "I'm sorry," he said, with a thick German accent. "We never allow visitors backstage."

There was an immediate deluge of whispered accusations. "Snobs!" we cried. "Who do you think you are acting so grandiose!" Some shouted "G'wan back to Salzburg!" There were even ruder remarks. But the man simply ignored those and disappeared behind the stage door.

It was plain that we had been antagonized by this sort of policy. One would have thought that a foreign company would be eager to create friends rather than enemies in the United States! We did not see how an attitude of smugness and secrecy could possibly be advantageous to them. We decided enmasse that none of us would ever patronize a Salzburg performance again. This would be our way of retaliating for their unkindness!

But as time wore on, months after the Salzburg people had returned to their native town and their own permanent theatre in Europe, I continued to think about the "Ein Klein Nacht" ballet, which remained forever fresh and alive in my memory. It seemed to have cast a magic spell over me. Whenever I heard the music again, I always thought about that pleasant little scene de ballet. I began to

wonder if this impression would have lingered so long if I had been allowed backstage that evening. I concluded that it would not have, for it is only the mysterious and unknown that has the power to haunt us.

When I realized why I remembered their production so vividly, I knew then that the Salzburgs had shown even greater artistry than I had already credited them with. They belonged to the old school of puppet showmen and followed a time honored tradition. Working in secrecy, guarding their techniques and equipment, is one of their first principles. It is so rare to run into such a policy among American puppeteers today that, naturally, we felt insulted.

Yet, what a wise and fruitful tradition this is. How well it pays off; I realize that all the more as I look back on the many American companies I have seen. Some of their productions were really magnificent—their effects spectacular and believable—until, alas, I was invited backstage. (Naturally, I will always try to get back!) But because of the fact that these shows were invariably 'open at the seams', they had not made as lasting an impression on me as the work of the Salzburg company. (Of course, there are some exceptions.)

From this policy of secrecy, one can deduct a simple and profitable axiom: a good magician never explains his techniques nor gives away tricks to an audience.

Such elementary ethics were practiced by all discerning puppeteers up to the early years of this century. The tradition began to fade somewhat with the advent of the great puppetry revival, when there was a sudden widespread interest in the art and a universal demand for information about it. The ancients, however, surrounded their precious art with a veil of secrecy, not only insuring the indelability of the illusions they created but keeping puppetry as a

profession apart.

It is hard to realize now that universal knowledge of puppet technology was once minimal. For centuries far less was understood about it by the public than was known about the technology of live theatre. It was a rare person indeed who knew how to make or operate any type of puppet!

In many respects, this was a good thing. Good for all but the would-be puppeteer, who had a difficult time at best to obtain any information whatever on the subject. Since the literature on technical aspects of puppetry was practically non-existent for centuries, the neophyte had to rely, as Sarg himself once did, on spying upon professionals while they worked; often using the most unorthodox methods of obtaining their information.

Common professional integrity simply prohibited even the lowliest Punch and Judy man from inviting his audience to step within his booth. Why, if they should discover that Punch was nothing but a wisp of cloth and a shaving of wood, they might never return; Nor was any puppeteer eager to have Beelzebub examined at close range. They might detect the presence of those mirrors in the rascal's eyes (which made him so darned effective in the Hell scene!) Besides, one had one's competitors to worry about!

Today, the dearth of books, maga-

zine articles, television demonstrations and public lectures on the subject have done more harm to puppeteers than good. It has devaluated puppetry somewhat, made it something common, destroyed a great deal of the priceless rareness that it once had. Certainly it has robbed puppet theatre of much of its mystery and magic, for today everybody knows how everything is done—or nearly so. Consequently, I feel, the public is losing interest in puppetry.

If there has been too much dissemination of information on technology, it's much too late to do anything about it now. But at least let us perform with integrity of the old masters. Let's stop allowing audiences back stage! Let's stop publicly spelling out our secrets. In brief, let's preserve whatever moods of enchantment we create.

No one is really ever grateful for having his illusions destroyed. The puppet theatre is the last place! It isn't done in films, isn't done in live theatre or in any other art form. It's always bad showmanship, disastrous to your own production and infinitely fatal to the entire profession.

Let this article stand as an apology to the Salzburgs for the way we felt that evening. We know now that they had only been loyal to a tradition which all truly devoted artists have honored through the ages!

David Lano

Just a few days after his book, *A WANDERING SHOWMAN*, was put on the market by the Michigan State University Press, David Lano, veteran puppeteer and showman passed into that great beyond, at his home in Flint, Michigan. A familiar sight at early Festivals, Dave has been handicapped by failing sight and poor health for the last few years, but lived long

enough to complete the memoirs of his sixty-eight years in show business.

A charter member of the P of A, Dave has had many devoted friends among our membership who will remember and respect him. A third generation puppeteer, Dave carried out the traditions of his family and established the Lano family firmly in the history of American puppetry.

Puppet Theater in the Round

Bob Baker and Altan Wood

Presenting a puppet show in the "round"? Never! This has been the constant remark or cry of the sponsors and one of our problems, which we have slowly surmounted during the past eight years while doing this form of puppetry. However, we must make it clear at this point that "Circle Seating" perhaps is not the greatest or the complete answer in puppetry. It is something that we have personally worked out. We feel too, it is a high point in children's entertainment. Taking it from that level, we are today entertaining just as many adults as children.

It all started with two very important factors. The first being, we were entertaining at very small birthday parties, ten to twenty-five children in small Southern California homes. Many of these homes were not large enough for a setting of even a small puppet stage. So therefore, one day in desperate need, we found it necessary to eliminate the stage. Second reason being a little bit on a higher plane, or from a completely psychological angle, (which has become a selling point). Children today have so many passive activities that a puppet show which made them an integral part became a very important factor. Also, it certainly kept them from running backstage or looking under the proscenium arch. So it all started in a very small way.

It looks very easy perhaps, lots less work, no heavy stages, no lengthy preparations before show, no complicated lighting systems. This may be true, but with all these details, we have our own set of problems. There are many limitations as to the uses of all the wonderful tricks or effects that can be presented from the conventional stage. We must rely upon the action

of the puppet, its movement, rhythm and design. We stress detailing of the entire puppet character for this too is a very important facet of our form of puppetry, namely, "Circle Seating".

We try to create the puppets with as much skill as possible, to allow close scrutiny by our audience. We feel this must have come naturally to us for we have been thoroughly trained and schooled by the Motion Picture Industry, for the eye of the camera is the most critical. A big obstacle we encounter is an audience that has never seen our performance for they are positive that seeing the puppeteer will destroy the complete illusion of the show. Luckily, we find these self same people remarking how rapidly they forgot we were even there after the show started. We too have the same problem that other puppeteers encounter and that is each place we perform has a completely different physical set-up, so each show carries with it a little flavor of being different because of the physical environment and the audience we are playing for. Of course, we must never overlook the fact that we must please ourselves first. So therefore, we get a big kick out of watching the audience react.

Though we are working in the center of a floor, we are not trying to do a typical night club act. We feel their approach is basically different. In a night club act, the puppeteer is as important as the puppets. In our presentation, we try to make the puppet more important than the puppeteer. The night club act relies upon fast tempo, flashes of color, music etc. for audience impact. And most important, this act is usually a portion of a major show and not the entire bill.

In planning our shows we have found the variety type format to be

the overall basis or point of departure. So when we start our complete planning of a show, we try to think up acts that are just a little different, or with a novel twist. Sometimes, we rely upon a very simple run of the mill type act, but attempt to dress it up. Since the "circle seating" allows a little more time for movement rather than on stage, we therefore, have to plan and time our acts accordingly.

We also have a greater freedom of space, which sometimes works to a great advantage. It is most important to consider our audiences viewpoint as to whether the act will read while moving across the floor and if we are creating an illusion that these are small people and not just wooden figures on a string. It is important in circle seating shows to have a crispness of design. Instead of the puppet fighting with the scenic elements of painted backgrounds they are working against floor which may be textured, carpeted, grass cement etc. In intimate staging such as ours, we are allowed a fuller range of colors on the puppet and we try to color coordinate each show. We also try in our way to use many different kinds of puppets in a show to give a relief of sameness that so often is evident in a true marionette show.

In planning the music for our shows, we think of it as actually a small form of a musical revue. For our recent productions, we have had a slight theme running through. Because of costs, as well as union problems, we are denied the use of original recorded music by an orchestra. We therefore rely completely upon commercial discs and transcriptions. One of the biggest jobs of putting our particular show together is the assembly of a pre-recorded sound track. By the statement assembly, we mean with much adding, deleting, cutting, re-recording, speed-up and slow down and all the gimmicks in the business we

are able to come up with a tape that allows us timing for each act. Being in the location we are, the center of the motion picture, radio and television field, it was more than natural for us to turn to the pre-recorded sound track. And in the past few years we have been great boosters of taped shows. This of course has its limitations, but we find for our particular presentation most advantageous. We have found that clear well understood lyrics and music are most important to carry our acts over to the audience. For our type of show we choose music that can be geared toward a fantasy type approach. We spend a great deal of time in trying to find music that has a gimmick, a novelty in voice, orchestration or rhythm and definitely a tone quality that children are accustomed to in their association today.

In presenting such a musical revue, it must be properly bridged, yet move with grace and speed so there is no long break. The audience will have a few seconds to rest and relax from what was just viewed. Of course, this gives us time to change the puppets for the next act, but depends upon quick timing.

We think it important that when the puppeteer is seen he should be as much a part of the show as a back drop, set, or prop. Therefore, we try to stay as well groomed as possible. During different seasons our backgrounds and uniforms vary, as we try to carry out color continuity.

Having only to rely upon the physical form of a puppet, it is our idea that the puppet is on stage the minute it is taken off the rack and starts its entrance to the audience. During the time the puppet is in the center of the floor or in the audiences's laps or whatever the case maybe, the puppet is the star performer and must behave and maintain this standard until the puppet is off stage and hung back on the rack in its proper place.

Many of our final rehearsals are

actual performances, due to the fact that we are not completely aware of the possibilities or potentialities of the puppet until it works with the audience. Continually, as in any other puppet show, we try to work in new little gags and pieces of business to keep both us and the audience stimulated.

As we gain more experience and larger audiences we are gradually doing more staging, lighting and other theatrical improvements. In the beginning we started with little or nothing and have evolved through all sorts of hanging devices and equipment for the presentation of a show. We finally have our present racks which serve as background and carrying device. We have learned to anticipate our audience reaction. We now have

to avoid frightening children, avoiding accidents, children grabbing puppets and only through the hard school of experience do we feel a little polish is now coming into the "circle seating" puppet presentations. Our first venture into this form of puppetry was for a small audience of 10 to 25, we are now presenting shows for audiences up to 300 or more. We do not recommend over 250 for a good show. ALSO we do stage presentations from time to time, but many of our audiences remark that our puppets were lost on the stage.

Never let it be known that we do not like the complete puppet theatre. We have nothing against it, nor dislike it, but this is our gimmick of being different in this competitive field of puppetry and the world of show business.

Message from the President

Romain Proctor

Your Puppeteers of America is in excellent condition. We have an active membership with a fine feeling of fellowship. We have money in the bank. We have Festival sites for 1958 and 1959, with George Merten coordinating Festival activities. We have a good Council and capable appointed officers and consultants.

This is your P. of A. The elected officers and Council are your representatives. The appointed officers and consultants are working for you. Your suggestions are not only welcomed—they are solicited. The P. of A. is thoroughly democratic. It's every action is open to the general membership. At the Festival, when you see the hollow-eyed Council sitting up until 4 a.m. struggling with a year's problems, don't think it is a secret meeting—any member has a

right to sit in.

The purpose of the P. of A. is to promote better puppetry and to give puppeteers an opportunity to know other puppeteers. This is one of the most pleasant facets of Festivals—fellowship with other puppeteers. Where else could one meet so many, so quickly. Many puppeteers feel closer to other puppeteers than they do to their next door neighbors. We have the same interests, speak the same language. I believe the P. of A. is responsible for more true friendships than any other organization of similar size. There is an "in-group" feeling that only P. of A. can give. Please feel that you are a part of the group—that you belong. Feel free to write to your consultant, to other members, and to the JOURNAL.



PUPPET PARADE

(see photo section)

CHRISTMAS TIME

It wouldn't be Festival without the Gordons, Mildred and Marie, of Chicago. And it wouldn't be Christmas time with out their delightful marionette shows for children. We have to hand it to the Chicago group...they are always busy, always stick together and from all reports surpass any other group for their wonderful parties. The photo is from one of their Christmas shows which was presented at Festival several years ago.

Question? Question? The picture of Santa and the adorable snowman trio is unidentified. It has been in the file for some years and we have hesitated to use it without a credit line, but its charm won out at last. Who will claim it?

Will you PLEASE attach (with library paste or rubber cement) a slip of paper to the bottom of the photos you send in, or write the identification on the back. They MUST be separated from your letters when they go in picture file, and I can fail to attach an identification slip. As time goes on, I may forget whose picture it is! Any way, the method suggested above is the correct procedure for all pictures submitted to any publication.

BOB BAKER PRODUCTIONS

"Theater in the Round" elsewhere in this issue tells the story of this thoroughly fascinating and charming theater which is presented under the name of Bob Baker Productions... which broken down means Bob Baker, Altan Wood and Zoe Brooks with an occasional assist from Don Sahlin and others.

I "shared" seeing their Festival production with Pauline Benton (one tended Store while the other peeked) and we hereby give notice that the next time the Store can "go hang"... we are both going to have a front seat for the entire performance. It was one of the rare treats of the Festival, and because of the fact that it was puppet theatre with a different approach we did not review it with the Festival plays, but asked Bob and Altan to give us the history of its development.

We warn you that this articles should not result in an outbreak of imitation "theaters in the round"... it is not just a novel method of presentation...it is the outgrowth of years of experience in all phases of theater...a natural development to fit their particular situation and entirely dependent on the combined inherent talents of this small group.

We chose these pictures from their Christmas show. The "snaps" were the only ones available of their presentation, but we hope they give you some idea of how they work.

NATIVITY

Lower left...The Star in the East is from that unsurpassed Nativity play by Martin and Olga Stevens. The "Nativity" and the "Resurrection", both outstanding productions of the Stevens Theater have proven conclusively that marionettes can attain the utmost in reverence and dignity which serious religious productions require.

No one who has sat through either of the above performances has failed to feel that quiet reverence akin to

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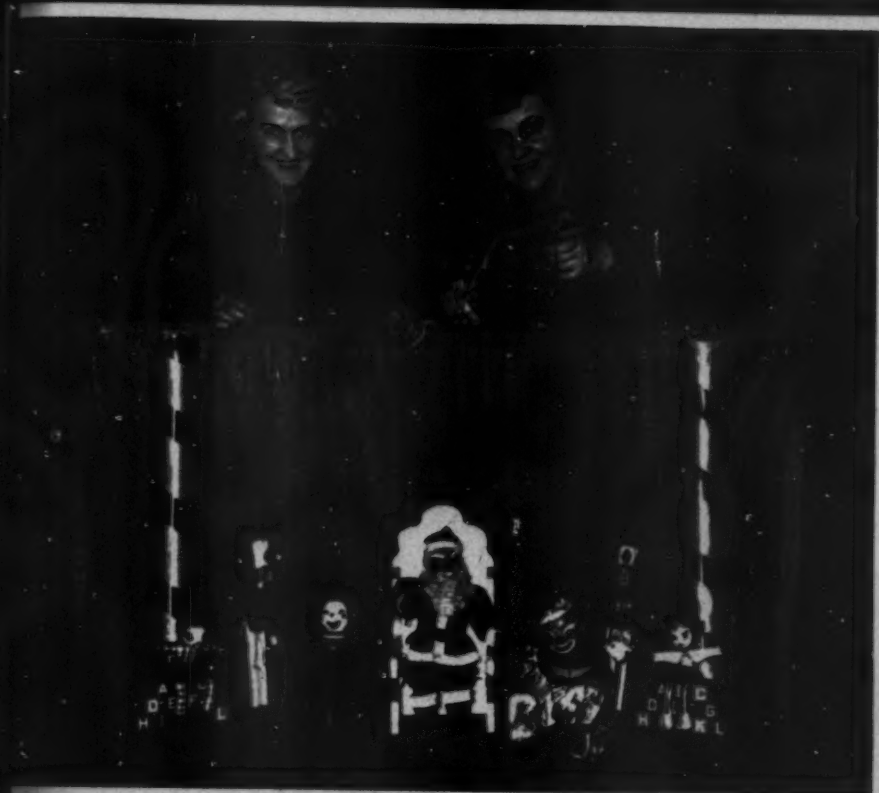
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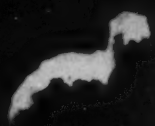
Christmas Time





Bob Baker Productions







NATIVITY







Reaction !



Bob Longfield



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sitting before the altar of a great cathedral... a superb rendition of a theme which touches the hearts of all men... a sermon which, through their marionettes, HAS touched the hearts and lives of hundreds as they have played their "Nativity" throughout the years.

Center... This Nativity is from the film short, "Linda's Christmas Dream" produced by William and Ida Giesen for the Herb Shelton show, WRCA-TV, New York, last season.

Linda, a little girl, has a dream wherein she sees the story of Christ, of lowly birth, the Shepherds watching their flocks and the Wise Men bringing their gifts. The story was beautifully expressed by a Narrator, with reverence and solemnity.

The Giesens have worked with their puppets for twenty years. An accomplished sculptor in bronze, professionally, Mr. Giesen is the creator of the puppets, while his wife, Ida, provides the costumes.

The film was the result of a year's labor, beset by some difficulties. A snow scene was necessary, and an actual one was required. They had about given up completion of the film on time when a freak blizzard provided them with the necessary snow. Shoveled from their sidewalks and the neighbor's into their own back yard it provided the necessary background and the film was completed on schedule.

Lower, right... I picked this photo up at a former Festival... it had been on exhibition. It had no identification, but surely it is the production of an artist producer. Can any one identify?

Again we have a reverent conception of this great theme, skillfully executed with marionettes of great charm and dignity.

REACTION!

It is a good thing that a photographer comes along in a while or we might never know how children re-

act to our puppet shows. Are we so busy with back stage business that we don't know what's going on in front of the show? Have we learned how to develop audience participation? Can we "sense" when the interest runs high and when it drops to boredom? Can we quickly change our show to combat this situation? Can we quiet a too noisy audience of young squirmers? All these belong to that category known as the "sixth sense" which every puppeteer must develop.

Two small fry from Detroit caught the fancy of this photographer. Michael Shwayder isn't just sure how he reacts to the juggler, an old vaudeville puppet from the Detroit museum collection... dated about 1875 or 1880. The juggler is simply strung... no foot strings... danced of own accord only. Randy Schwartz earnestly devours a program of one of the museum performances... we are pretty sure she approves it.

BOB LONGFIELD

Bob Longfield, long time P of A member is known to puppeteers for his night club appearances, however television is no new field to him, he pioneered a puppet act on station WOGY-TV twenty one years ago.

Bob started working with puppets at the age of 14, graduated into night club appearances, toured the army camps with the U S O, and since then has taken his club act into every state of the Union.

In addition to his puppets, Bob has a keen interest in pipe organs and their music. He has made five scale models of pipe organs with moving parts and has a collection of over 500 pipe organ records. His recent appearance on KSTP-TV with Leonard Leigh (shown at the organ) was a high point for Bob as it was a combination of his two hobbies, puppetry and pipe organ music.

Mr. Cody's Christmas Gift

Edna H. Hammond

All of fifty years ago I was to savor the magic which is the birthright of all children—my first puppet show!

My grandfather and a Mr. William Cody (not Buffalo Bill) had many years before, when my mother was a child, organized a group of music loving German Americans in the little town of Union Hill, across the river from New York. It was called the Liedertafel. During the Christmas season this society held a "Kinderfest."

My mother never tired of telling me stories of that wonderful children's Christmas festival, and of course telling me how she and her two sisters and brother had looked forward to it every year.

At last, I was three years old and big enough to stay up late, and I was taken to my first "Kinderfest."

It was held that year at "Becker's Hall." Probably it was just an ordinary hall but to me it was the biggest room I had ever been in! I could scarcely see the ceiling—it was so high!

At one end of the room stood a huge Christmas Tree made fairy-like with blown glass balls and other elfin-made ornaments from Germany. Popcorn garlands had been painstakingly made by the mothers and fathers who had known wonderful Christmas parties in their country and who must see to it that their children would share the same joy and know the same beauty they so well remembered at Christmas. They gilded nuts and wrapped candies in strange little colored papers never seen to-day. There were angels, balloons and trumpets. Tinsel garlands were cleverly draped so they would catch the light just so.

Only candles can give the last touch to a Christmas Tree and this tree had them—real candles!

Now, to the tune of "Oh, Tannenbaum" the girls, dressed in their very best party dresses, long waisted and with bow sashes, high button shoes, with tassels, long white stockings that wrinkled at the knees, long blonde curls, made nearly permanent with sugar water, started marching, encircling the hall with the little boys who wore straight, short trousers with two buttons on the side, long black stockings, which also wrinkled at the knees, starched lace collars and hair parted sometimes on the side and sometimes in the middle but always plastered flat.

We were to march by twos to Santa Clause, or rather Kris Kringle, who was standing in front of the great tree.

As I drew near my destination I began to freeze with awe but there was no turning back.

Now it was my turn to shake hands with that great person who could deliver toys all over the world in one night, slip down narrow chimneys (even the ones that had been boarded up) and be back at the North Pole for breakfast!

The fragrance of a whole forest of evergreens mingled with the warmth of this magnificent being! He shook my hand and gave me a brown paper grocery sack filled with sugary candies, nuts and one orange and said something in German that set me free of all fear. Tho still reeling from the impact of a great experience I could walk again!

Somehow then, Kris Kringle evaporated, as he has always been known to do, and I heard a general hustle and bustle behind me and the cries of "Casperla, Casperla!". I was turned around by a pair of loving hands and then—I saw it!

On a little platform at the opposite end of the hall to the Christmas Tree stood a little three fold screen, with an opening, or window, at the top, where hung a pair of red velvet curtains. There was a scramble for the best seats and the same pair of hands guided me to a place where I could see, but I had not taken my eyes off those red curtains! The stage shook a little! It was alive and nervous too.

Then suddenly everyone was quiet. It must have been less difficult in those days to get children quiet.

After the eternity of a few moments the red curtains opened! The red curtains opened on a world of little people. They were alive but so tiny—smaller than my dolls and they talked and shouted because they were alive! They beat each other and most of them were killed—only Mr. Punch lived on and on getting wickeder and wickeder. There was Toby, his dog, the baby, the policeman, the devil and the whole company living and moving in a little world of their own. A little world apart from the real one that was for children alone. It was all

in German but I understood it in the mysterious way children have always understood!

The play was over, the curtains closed on the last puppet show ever given at the "Kinderfest."

Years later, when there was no danger of disillusionment, my mother told me who had been the Kris Kringle and the whole puppet show. It had been Mr. Cody, of course. He had died soon after that Christmas and no one had ever replaced him.

Mr. Cody was a great man who could look into the hearts of little children and read what they wanted and made it come alive for them. He laid treasures at our feet. That was Mr. Cody's Christmas gift each year, until he could give it no longer.

Sometimes, while we are in the midst of working endless long hours, preparing a puppet play for our own little group of children, we wonder if it is all worthwhile for a show lasting only a few minutes and then suddenly the answer comes, perhaps from Mr. Cody himself. "Yes, go on with it, it is worth while—there are some who will see your show for the first time."

696 Members as of September 1, 1957

723 Members as of November 1, 1957

New Membership Honor Roll

Duane Gerde-2, John Zweers-2, Detroit Inst. of Arts-2, Ron Herrick-2, George Merten-1, Bob Baker-1, Lois

Hurt-1, Bertha Wadleigh-1, Mary Williams-1, Nancy Cole-1, Marge Kelley-1, Kay Kitchen-1.

Get a New Member Today

The Workshop 1958

George Merten

Each issue of the Journal will contain a short article on some aspect of the coming Festival at Chapel Hill. We begin with the Workshop because I feel that many members are anxious to know what they can expect from it next year.

Next year's Festival Workshop will contain all those things that the majority of the membership want to see there. It will include demonstrations of all the main aspects of puppet construction and qualified people will be on hand to assist you with your particular technical problems. This is your Festival and the Workshop is only held to serve your needs.

There has been considerable criticism of last year's Workshop, although relatively few of you were able to be there. The most critical of the critics was the Workshop Chairman, George Latshaw. We all know George is a good and sincere puppeteer. What he tried to do he sincerely believed in—and I hope he still does. I know, too, that many others believe in what he was trying to do, but, as I understand someone said before me, Rome took more than a day to build. Let us for a moment review the Workshop situation and its ancestor, the Institute.

The Institute was held immediately following the Festival for the five years preceeding the Workshop. Staffed by a faculty of six professional puppeteers, it lasted eight days, and although highly successful from the standpoint of registrants, it cost a considerable amount of money and catered to a maximum of forty people. Figuring out the percentage of membership which was able to take advantage of the Institute, Council decided that it was a service to the few, rather than to the majority. Too small a percentage of the membership could afford

the time or money involved.

Because of this fact the whole situation was reviewed and, acting on a suggestion by Vivian Michael, who had been an instructor at three of the Institutes, the new Workshop was adopted for Bowling Green in 1955. Let us look at the results of this new setup. At Bowling Green 200 registered for the one day Workshop, directed by Lewis Parsons. This was five times the maximum number that could possibly benefit from the Institute, and at a fraction of the cost. In addition a mimeographed manual was included with the registration. It appeared that the great majority of the members went home happy.

At Evanston, in 1956, I had the responsibility for the Workshop. Following on a successful project with another one is never easy. The object, naturally, was to make it bigger and better, not merely repeat the same material. The Workshop must progress, but it must still satisfy the customers, that's you, the members. Finally, I made three major changes in the Workshop at Evanston, although I kept fairly close to the previous format. I increased the Workshop to two days in order that the participants should have more time to study, I included sections on the handling and uses as well as the construction of all types of puppets and I instituted the Store. This time it attracted 400 people, twice as many as the previous year and eight times as many as could attend an Institute. This seemed to prove that the experiment of Bowling Green was successful; the majority of the membership was getting what it wanted and the P. of A. was providing a real service. This latter was very important because, despite the fact that the various Executives do not always

make the right decision, they are at all times deeply concerned with the welfare of the P. of A. and the providing of services to its members.

When George Latshaw accepted the responsibility for the 1957 Workshop at Los Angeles, obviously his job was harder still. Several things worked against him, not the least of which were the facilities that were available at the time... Again, the registrants were largely people who were attending their first Festival and had not benefitted from the Workshops of the two previous years. In addition, registration was far heavier than anticipated and the groups became unwieldy. However, it was a bold attempt at progress and as such must be respected, but, like many other things that have now found acceptance, it was ahead of its time.

The Workshop at Chapel Hill next year again poses the problem of how to satisfy, how to be different and at the same time make some progress? I have already stated at the beginning of this article that you will find the things you want, but the manner of presentation is still being studied in order to make it as attractive as possible. I shall keep you in touch with

developments and give you full details as soon as possible. It is probable that the Workshop will be made up of a number of separate sessions for the whole group at one time, with some exceptions, in comfortable surroundings and seating. These sessions will be conducted by the best people available and notes will be given to each registrant. There will also be a small section on the subject of "presentation", headed by George Latshaw, which will attempt to carry on the job, with modifications, that George began at Los Angeles. This section will be entirely optional and will in no way "interfere" with the rest of the Workshop. In fact it will be so small that it will be very hard to get into. However, those that take it will still be able to take in the other parts of the Workshop. This section is being included because better presentation is so very important and there are indications that some people want this subject. In this way it is hoped to satisfy everyone who registers—one can always hope, but please give your wholehearted support; that is a very essential ingredient and we will do our best to come up with at least most of the right answers.

Let's Grow Up

E. Val Uatton

Do I like a pat on the back? You bet I do! So do we all! However, since the UCLA Festival, I have come to the conclusion that the P of A is the grand champion back slapping fraternity!

Read last month's Festival show reviews,—read them for the last eight years for that matter. This year, for the first time in the history of my membership in the P of A one or two constructive reviewers have dared to raise their voice in the mildest of

criticism...wording every sentence so tactfully that every criticism is bounded on all sides with a compliment. You'd think they belonged to Dr. Crane's "Compliment Club" or had just finished a course with Dale Carnegie on "How to Make and Hold Friends".

I heard by the "Grapevine" that Mel Helstein had made a valiant attempt this year to have performances evaluated and that he was swamped by volumes of protest from thither and

yon. Why? I went to college to learn something about theater. My speeches, my characterization, the stage sets I designed, and the plays I directed were riddled by criticisms and suggestions, some constructive, some otherwise, by both professors and students. It was part of the game! I've played stock and professional theater. Directors have sent me home feeling as flat as the proverbial pancake. I've directed a great many plays. My experience has been that the cast expected me to criticise, constructively, of course. I've made them feel free to criticise each other and to tell me a thing or two when they felt like it.

What's so special about the puppet theater? What kind of pedestals are we putting ourselves on?

You know and I know that we have sweat through a number of Festival shows in the last few years that have violated every principle of good theatre, as well as puppet theatre. They have left us with a sick, all gone feeling, and we have wondered why we spent time and money to chase half way across the country to see them. About the time we have recovered from this feeling and decided that the good overbalanced the bad, along comes the JOURNAL, and all it's exciting reviews, praising these same shows to the skies, reviews filled with elegant phrases that dodge every insinuation that the performance was anything but perfection. And to top it all, these reviews are signed by folks who KNOW better. Don't blame Viv . . . she just prints what you write . . . I know SHE knows better, too!

Why, I ask you, does this situation exist? Are puppet performers actually non-receptive to criticism? Is it some old fogey carry-over? Won't at least some of you agree with me that it is time for a change?

How does one get on a Fest program anyway? As I understand it, no one

is barred who is willing to put on a performance. Maybe Fest Chairman do have to settle for second and third rate shows to fill up a program. Well and good, put them on. But how about a little discreet discrimination? Let's feature on main programs only shows of unquestionable quality . . . tried and proven ones. Let's have the shows of lesser quality for P of Aer's only . . . not for public performances, and let's help those folks improve their show.

I fully believe that any person who has courage enough to volunteer for a Fest show, will not only accept, but welcome, constructive criticism, evaluation or whatever name you want to give it. There are scores of people in every Festival audience, with a broad knowledge of the puppet theater who could give invaluable suggestions. Why not avail ourselves of this opportunity?

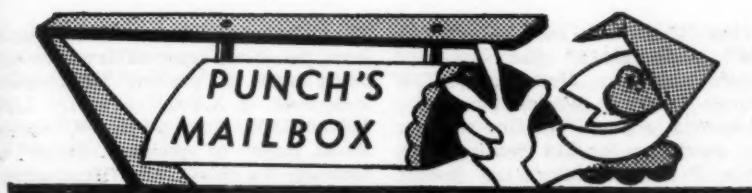
I'd like to see my show as others see it. I think ever honest performer would like to see his show as others see it. Where in the world, except at a Festival, could you find so many specialists qualified to give you advice? How will beginners ever know what's good and what's bad if we give them no yardstick to measure by?

Let's set up some criteria for evaluating Festival shows. Let's GROW UP!

CORRECTION

Elizabeth Marten calls my attention to an error in last month's JOURNAL. It was Judith Lawrence who assisted Elizabeth in the "Missing Maestro", not Nancy Hazell. Elizabeth was very much dissappointed because, she said, "Judith did such a magnificent job."

Nancy did assist in the morning show. We regret the error and apologize for our reviewer.



Rod Young—Punch's Mailbox, 410 N. Allen Ave., No. 4, Richmond, Va.

Slam bang went the cover of the typewriter. Punch skipped happily to the post office wishing that Judy dear were with him, not knowing that he had inadvertently locked her inside the typewriter case as she was in there dusting off the keys when he slammed it shut. But, be that as it may, perhaps with Judy locked up until the next Mailbox column is written, Punch will have a more restful time. As it is now, his column is jam packed with news. Here it is.

Hitting news from the Southland first, Addis Williams, currently studying at the American Academy of Dramatic Arts, enjoyed rave reviews for marionette productions of "Rip Van Winkle," "The Wizard of Oz" and "Peter Pan" while directing the Marionette Theatre in Tyler, Texas this summer. James Gamble, Jefferson, Texas, knocked them cold again this summer at Santa's Workshop in Colorado. Wedding bells in September for Max Croft, Burnswick, Georgia. Jane McGuirt, Atlanta's Lady in Blue, took skeletons and all to St. Luke's Episcopal Church for a "big time" on November 14th.

Featuring marionettes in his miniature ice show for hotels and club dates, Robin Nelson covered Arkansas, Iowa, Illinois, Colorado, Minnesota, Pennsylvania and New York. Lately the ice show has been featured in department stores from here to there. The New Mexico Education Association meeting found Marjorie Batchelder McPharlin combining rod puppets and shadows dealing with nutrition plus

the differences in health problems as influenced by different cultures. October found Marjorie back at Crownpoint to continue work with the American Indian Development.

Rod Young keeps busy in Richmond, teaching art two days a week, finishing degree requirements and enjoying a host of shows. Under his direction, a group of elementary school youngsters produced their own "space-mystery" puppet play at an October Carnival. Rod is currently designing and building a new Nativity show, planning an original adaptation of Kipling's "The Elephant's Child" to tour the New York-New Jersey assembly circuit in the spring, plus playing the Tin Woodman in "The Wizard of Oz" produced by the Children's Theatre of Richmond. "Nestor and The Alligator," will be produced by the Junior League Puppet Group January 13-17 at Miller Rhoads Department Store. In January Rod will switch to "live" theatre, playing Cleonte in the Virginia Museum Theatre's production of Moliere's "The Imaginary Invalid." Recent articles written for **PLAYER'S MAGAZINE** have been, "Festival—1957," "Puppetry In Children's Theatre Activity," and "Profile On Puppeteers." The latter developing an idea, from the work of two puppeteers, Burr Tillstrom and Tony Urbano, how or why we bother with puppets at all. If anyone feels charitable, why not submit an article to Rod for possible publication in **PLAYERS**.

Kukla and Ollie were on the Perry Como Show September 28th and

October 5th. Burr's new full-evening "live" show played the McCarter Theatre, Princeton, New Jersey, The Shubert Theatre, Washington, D.C., and opened in New York City on Nov. 21st. Producers for "An Evening With Kukla, Fran and Ollie" are Robert Fryer and Lawrence Carr, owners of the hit show "Auntie Mame," in association with Beulah Zachary. The magic of the Kuklapolitans reminds us of the magical moments spent viewing the short award winning film, "The Red Balloon." Don't miss it if you like puppets.

The incomparable Martin Stevens, with a new lease on Apt. 1D, 82 West 12 Street, N.Y.C., is willing and happy to write top notch scripts for you or make that puppet for you that you have been putting off. Steve tells that the Vellemans are making kinescope series educational TV in St. Louis now and notes for us an odd little item from the N.Y. press. Cosmo Allegretti, who does the puppets on "Captain Kangaroo," became a puppeteer only because someone discovered by accident that he could bark very convincingly like a dog!

The Bell Telephone Company NEWS featured Bil Baird's hand puppets representing Charles Dickens, Edgar Allen Poe and Feodor Dostoevski as featured on NBC-TV, October 25, "The Strange Case of Cosmic Rays." Newspapers gave good publicity to the color and black and white telecast. Baird's marionettes will attempt to do what my teachers have found hard to accomplish—make mathematics more understandable and more interesting when "Adventure in Number and Space" starts a series of filmed broadcasts presented as a joint effort of the Westinghouse Broadcasting Company and the Dept. of Mathematics of Teachers College, Columbia University. Nine half hour programs have been prepared to be presented over five Westinghouse stations in November. The NEW YORK TIMES, September

25, along with two excellent photos from the show, reported arrangements being made to present the program also over a N.Y.C. channel. LIFE MAGAZINE, to top it off, spread three pages of pictures before us covering the "Math With Marionettes" idea.

"Magic 'N Marionettes" featuring the Pierrot Puppets of Nick Coppola, N. Y. working with Dorothy Zaconick and the Suzari Marionettes, was presented at the Dorset Playhouse, Vermont, after an exhilarating summer tour with Suzari, whose winter touring company left N. Y. in October heading towards Florida. Nick is with the N.Y. area company, which also boasts Betty Percy, lately of Chicago, and they are playing "Jack and the Beanstalk" and "Hansel and Gretel." On summer tour Nick met Bob and Ann Spaulding, The Merrie Players, and later two young fellows from Antioch College, Jim Kalish and Mike Folsom, who were touring with their "Puppet Fun" show.

September 15 found a two page spread in the BUFFALO COURIER EXPRESS of Sid Kroft and the ballerina marionette made by Frank Paris for use on a recent TV spectacular. The October "Pinocchio" spectacular starring Mickey Rooney was pleasant and featured nice pantomimed dancing by Mati and Hari, imitating marionettes.

"The Puppeteers" directed by Carol Fijan, Great Neck, N. Y., are eight years old and to celebrate are presenting "The Adventure On Mars." The imaginative tale is done with interfaith and inter-racial puppets demonstrating cooperative ideas in action. Down in the Village, N.Y.C., Lea and Gia Wallace's repertoire boasts a new show each week. Assisted by Mrs. Leslie Beaton, Rye, N.Y., the Hitchcock Puppet Players, Junior and Senior High students at Hitchcock Memorial Church, Scarsdale, N.Y., presented "Cindy," a puppet musical based on

"Cinderella" for their Village Festival on October 19th.

"Dancing With Her Fingers" featured Mrs. Marian Myers of Pompton Lakes, N.J., in September 29 Sunday NEWS, N.Y., picture section. From showman Johnny Sisson, Wollaston, Mass., comes a recent "Moon Mullins" comic strip mistakenly suggesting that Punch and Judy are marionettes. ABRACADABRA, Aug. 31, an English magic magazine, reported a Punch operator working from a van-like booth, Uncle Smokey, who lost his "swazzles" just before a show. "Swazzles" are "reeds" to colonials like us.

"Little Red Riding Hood" was produced August 29 at Hillside Library, N.J., by Bob Braun who is currently touring "Dick Whittington and His Cat" with Leonard Piper for the Cole Marionettes. Around Christmas Bob begins touring "The Mikado" with the Piper Puppets, a rod and hand puppet show utilizing latex rubber for all puppet parts. Just received an item from the Star Band Co., Inc., Portsmouth, Virginia, illustrating beautifully the use of their available, and cheap, styrofoam egg shaped puppet heads. Balls, blocks, glue, glitter and a number of useful puppet making items are listed in their order blank which you might receive if you write them. Ask for the puppet brochure, a creation by Polly Arthurs.

George Latshaw's new fall show is "Wilbur and The Giant." His original "Prince With the Elephant Spell" was presented as a special half hour telecast over WWJ-TV, Detroit, with production designed and directed by George and performed by the League Puppeteers, all sponsored by the Institute of Art. The Latshaw cast for "Rumplestiltskin" was put under glass for exhibits at the Women's City Club, Cleveland, during October. Dave Elliott missed Festival for study in science at Northwestern University. Evanston's Bill Buxton, puppets under

arm is enjoying his first year of University study. Mrs. Chester Griffith, Waukegan, tells us Marge Lindman, creator of Lindman Marionettes, is now a Professor at National College of Education, Evanston, Ill., teaching children's literature and creative dramatics. Her latest production is "Because Someone Cared," a history of the Red Cross.

The charming puppet commercials on CBS-TV's "Big Top" were by Paul and Mary Ritt, Philadelphia puppeteers who have had a wide background of theater experience. Their young son, Mark, recently made his magical debut on "Big Top" as an assistant to Doug Anderson—Mark is an ardent puppet fan and you will probably hear more of him some day.

Althea Rozeboom, Flint, Michigan, directed children trained in creative puppet theatre techniques for their fifteenth showing of Nora Wood's "Lost Boy" puppet play, October 12, as part of a two day Children's Theatre Workshop sponsored by the Mott Foundation Program. Guest speaker was Kenneth Graham, University of Minnesota professor, Executive Secretary of the American Educational Theatre Association and Editor of their THEATRE JOURNAL.

Our American tradepaper, VARIETY, often reveals interesting tidbits. Walton and O'Rourke received excellent review in August when their club act played the Roosevelt Hotel, New Orleans. Their puppets "are deftly manipulated . . . It's top-drawer presentation that nets plenty of laughs."

Vaudeville became "dead" again at New York's Palace Theatre, but in on the kill were Jay Marshall and ventriloquist Stanley Burns. If you remember Jay from the Northwestern Fest. you will agree with VARIETY which suggests that "He has an easily assimilated vein of comedy, an ingratiating manner, and a knack of getting ahead of the audience." A quote from their advertisement ac-

knowledges "The inimitable Trotter Bros. featuring fabulous puppets" spent two September weeks at the Horizon Room, Pittsburgh, four weeks at Emerald Beach Hotel, Nassau, and opened Oct. 21st at the Town Casino, Buffalo.

"Hi Mom" with Shari Lewis and her charming puppet friends began recently a sixty minute, Mon.-Fri., 9 a.m. stint over WRCA-TV, N.Y. THE NEW YORK TIMES suggests, "It should be noted that Miss Lewis also is photogenic enough to attract admiring glances from fathers who might be near their TV sets when she is on camera." Her Saturday "Shari-land" show continues to captivate crowds watching the same station. Another N.Y. puppeteer, Sandy Becker, has been doing personal appearance dates at stores of late to ensure well rated success on television.

Adding a note on "Ollie" we recently found a clue that he might soon develop his own comedy panel program titled "Everything to Lose." Except for Ollie, the panelists on the show would be actual people. Adding more on Baird too, Punch just discovered the Nov. 2nd SATURDAY REVIEW with a cover photo devoted to one of Bil's space searching marionettes.

California puppeteers have been overwhelming us with their enthusiastic sleuthing tendencies. Sending us news items is what makes us tick wholeheartedly, so pick up your cue and send us a clue or two too. Daniel Keller, Davis, California, has recently had a puppet article accepted in HISPANIA, quarterly journal of interest to philologically minded folk.

An extremely fascinating group of clippings indicate each of the nine years of existence of the Padre Puppeteers have moved them towards more creative puppet activity. For eight years in San Diego, under the sponsorship of the Park and Recreation Department, utilizing a beautiful puppet stage in the Public library,

hosts of children were entertained. Recently, thanks to much public acclaim and interest, and the kindness shown by two civic minded leaders in their community, Mrs. Marie Hitchcock and Mrs. Genevieve Engman have been able to offer finer, better shows than ever to large, enthusiastic audiences in their own Puppet Theatre in Balboa Park. The sister team, which reaches out to include family and friends for help in their puppet activity, has certainly deserved well earned success in this new community enterprise. Hooray for the Padre Puppeteers! Hooray for Bum and the Dancing Beans! Their newest show is "The Spanish Ghost."

Those powerhouse puppet people in San Francisco put on a Puppet Fair September 21 and 22 at Children's Fairyland in Oakland. The list of participants is too long to detail, however, pushing puppets every minute were Dorothy Hayward, Fairyland's Puppet Fairy Godmother, and Lettie Connell, San Francisco's Belle of the Puppetry Ball. Exhibits were beautiful, shows were given on the half hour from 10:30 till 4:30 both days, puppeteers were there from all over the state, newspapers gave it excellent coverage, the weather was lovely, a fun time was enjoyed by all concerned.

Skipping down to Los Angeles we discover Bob Baker and Alton Wood as busy as anything. They've recently done party shows at Lauren Bacall's and Eleanor Parker's and when last we heard were in the midst of building four puppets for George Pal's new "The Adventures of Tom Thumb" which will be filmed in England starring Russ Tamblyn. Puppets must be 5 1/4 inches high and look something like the star. On top of this they do shows galore and their knockout Christmas show, which should be a delight to all, opened November 30th. The Santa Monica Recreation Dept. puppet class, with guidance from Baker's Studios, are

working away at "seasonal" shows. If you missed their performance at Festival, too bad for you!

Hosted by Blanding and Mildred Sloan, the September 15 meeting of the L.A. Guild of Puppetry found 47 members and their guests present. Their program included showing of "The Goolibah Tree" by the Great Stevens; "Martin you know, and "The Way of Peace" by Sloan. At their Halloween Birthday Party, the Guild's program was treated to "The Ghostly Ghost in the Haunted House" by Zweers Puppeteers. November 10 found the Guild in South Pasadena, hosted by Alan and Mrs. Elizabeth Cook. That Guild is really jumping!

Mr. Punch isn't talking turkey when he requests news items from you. How about sending us some right away.

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